

# LITTLE EPIC PERCUSSION version 2.0

SOUNDIRON LITTLE EPIC PERCUSSION



INSTRUMENT SERIES

## Welcome to Little Epic Percussion!

This is a great little collection of small orchestral and ethnic percussion instruments intended both to compliment our existing collection of epic drums. We captured the majority of them in the same epic hall and using the same techniques as our Epic Dohl, Tom and other wet libraries, so we think it will mesh well with most of them right out of the box. It also stands alone as a unique toolbox of under-appreciated but often called-for items, like the tambourine and finger cymbals. We not only went out of our way to capture these instruments as deeply as we could muster, but tried as much as possible to discover new ways of thinking about and playing them. You may notice some unorthodox articulations included with some of the instruments, as well as a few strange combinations and mutations that we hope will inspire you to play and create.

*Note: This library was originally published as "Small Epic Percussion Vol. 1" by Tonehammer, Inc.*

# SOUNDIRON

## LITTLE EPIC PERCUSSION <sup>version 2.0</sup>

### OVERVIEW

82 Kontakt patches (unlocked)  
 2800 Samples  
 1.71GB Installed  
 16bit / 44.1/48kHz stereo PCM wav samples (non-unencrypted)  
 19 Custom sound-designed ambience patches  
 Bonus collection of 105 custom convolution reverb impulses  
 Powerful custom performance, effects and arpeggiator control interface  
 Note: Native Instruments Kontakt 3.5 or later full retail version required to use nki presets.

### CREDITS

Produced by Mike Peaslee  
 Recorded and Edited by Mike Peaslee  
 Performed by Mike Peaslee  
 Co-Produced by Gregg Stephens & Troels Folmann  
 Programming and Documentation by Mike Peaslee  
 Scripting by Chris Marshall

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# ABOUT THIS LIBRARY

## Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a large epic hall and a dry, neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

## Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 3.5 or later. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

## Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reverberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has it's own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

## System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.



## Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later **ONLY**. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

We use the Continuata Download Manager to provide high-speed, reliable and fully automated library downloading and installation. Download and run the latest version for your OS (PC or Mac) before proceeding. You'll also need Java v1.6 or later. You may also need to add permissions to your security settings for the downloader, if they block applications from accessing the web.

Next, copy-paste your download code from your download email into the Code box in the downloader window. Make sure to leave out any spaces before or after the code. Press the download button and select the location you'd like to download and install the library. It will automatically start downloading the file(s) and then error-check, extract and install the finished library. Once installation is fully complete, you can remove the .rar download files and store them in a safe place as a back-up copy. We always recommend downloading the latest version of our downloader before you begin. The link in your email will always take you to the latest version.

Don't move, rename, delete or modify any of the files or folders created during the download until after you see the status message for all files in your download queue display the word **"INSTALLED"**. Please don't close the downloader while it's actively downloading, unless you press the pause button first. To resume downloading, press the Resume button. If you need to resume downloading after closing the downloader, run it again and enter your code and press Download again. Select the same download/installation location on your computer that you chose originally. If the downloader reports a DL Error or Install error, it will usually try to download the file again until it successfully downloads and verifies all the data it needs. Please see your download email for more detailed instructions.

## Manual Download

If you have any trouble with our Downloader utility or prefer to use your browser or another download manager, log into your personal manual download page on our website, by using the direct link in your download email. Log in using your download code and the email address you used to order. Or, if you used the downloader originally, but you need to re-install the library manually for any reason, at a later time you can always re-use the original rar files. To do that, you'll need Winrar, UnrarX or another full-featured Rar extraction utility to extract and install the library once download is complete. Please note that Stuffit Expander and Winzip **DO NOT** support many types of common rar files.

## Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

## User Presets

If you create custom presets of your own, remember to save them with a new filename. Make sure to save them into the same folder as the original or simply save your custom preset directly into the **User Presets** folder we've provided. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.



## Front Panel Controls

This instrument has a variety of special front panel performance controls that allow deep real-time performance customization. Not all instrument presets include all controls listed below. Included controls depend on the specific features suitable for each preset. Some may also use alternate CC mappings. You can see each control's assignment by clicking on each UI control to display the "hint" text in the Info bar at the bottom of Kontakt.

### Attack - (CC 74)

This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.



### Release - (CC93)

This controls the release time of the sound. Lower settings cause the sound to be damped and cut off, while higher settings allow the sound to play out as long as a note is held down. In the "MW" modwheel controlled X-fading presets, release has been moved to CC93.



### Swell - (CC72)

This knob controls the overall volume and intensity of the sound. This allows realtime volume swelling and fading.



### Offset - (CC91)

This allows you to skip ahead and start each sample farther into the actual wav file. This allows you to customize exactly which part of the sound you want to play.



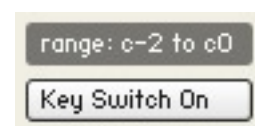
### Stepping

This allows pitch shifting on the fly up/down in semitones (100 cents). You can go up or down by up to 24 semitones with this knob at any time. The pitch control key-switches override this knob.



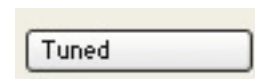
### Key Switch On/Off Button

This enables/disables the key-switches between C-2 and C0 that shift the pitch up or down. C-1 resets the pitch to default. You can see the playable key-switch range in the display above.



### Tuned / Untuned Button

This button enables/disables key-based pitch changing. When on, the samples are pitch-changed like a tuned instrument. When off, each key will be the same pitch.



## Tone / FX Controls

The Tone / FX Tab of the main instrument user interface panel contains a full chain of special DSP effects that you can choose from. Each effect can be enable/disable and have a complete set of parameters that can be adjusted and CC or host automated independently. This special panel can be found in most of the instrument presets.

### Equalizer (EQ3)



#### EQ3 On/Off

This button enables/disables the 3 Band EQ.

#### Low Gain

This knob sets the amount of gain for the low band.

#### Mid Gain

This sets the amount of gain for the fully sweepable mid band.

#### Mid Frequency

This sets the center frequency for the fully sweepable mid band.

#### High Gain

This sets the amount of gain for the high band.

### Lo-Fi



#### Lo-Fi On/Off

This button enables/disables the "Lo-Fi" bit/sampler rate reduction effect.

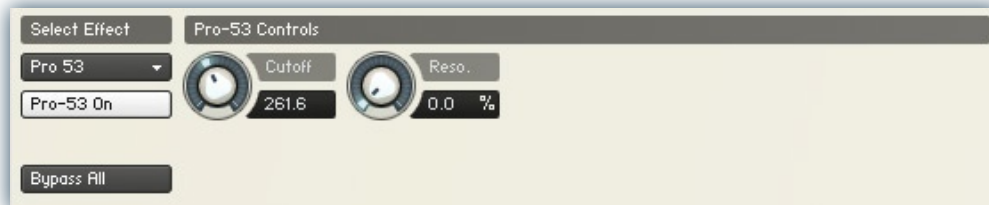
#### Bits

This knob sets the simulated bit rate of the signal.

#### Sample Frequency

The S.Freq knob sets the simulated bit rate of the signal.

### Pro 53 Filter



#### Pro53 On/Off

This button enables/disables the resonant filter effect.

#### Cutoff

Sets the filter's cut-off frequency.

#### Resonance

Sets the amount of resonance on the filter.

## Flanger



### Flanger On/Off

This button enables/disables the Flanger effect.

### Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

### Depth

Sets the sweep depth of the flange.

### Speed

Sets the sweep rate.

### Phase

Sets the phase.

### Color

Sets the brightness/tone color of the flanger effect.

### Feedback

Sets the amount of signal feedback introduced into the signal path.

## Rotator



### Rotator On/Off

This button enables/disables the spinning speaker Rotator effect.

### Speed

The rotation speed (slow/fast)

### Treble

The amount of high end clarity.

### Bass

The overall bass response.

### Balance

Balance between low/high response.

### Distance

The simulated distance between the microphone and the rotating speaker.

### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

## Delay



### Delay On/Off

This button enables/disables the classic Delay effect.

### Delay Rate

This menu allows you to set the echo rate in milliseconds.

### Pan

This knob sets the left-right panning amount for each alternating echo.

### Damping

Sets the amount of high frequency roll-off applied to each echo.

### Feedback

Sets the amount of delay feedback introduced into the signal path.

### Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

## Reverb



### Reverb On/Off

This button enables/disables the convolution reverb effect.

### Dry

Sets the amount of dry gain (+/-) that is passed through the effect.

### Wet

Sets the amount of wet gain (+/-) that is passed through the effect.

### Size

Sets the simulated room size of the convolution.

### Low Pass

Sets the low frequency cut-off of the impulse response, allowing you to dull and darken the sound.

### High Pass

Sets the high frequency cut-off of the impulse response, allowing you to remove rumble and low end.

### Delay

Sets the amount of pre-delay time before the wet signal is returned

### Impulse drop-down menu

This menu allows you to select from a wide variety of custom convolution reverb impulses that we've personally captured or created for you, ranging from our favorite classic halls and cathedrals, to bizarre otherworldly spaces, to self-resonating sonic shapes and

## Stereo Imager



### Stereo On/Off

This button enables/disables the stereo imaging effect.

### Spread

This sets the width of the total stereo image, all the way from mono to ultra-wide.

### Pan

This sets the pan position of the stereo image's center.



## Uberpeggiator Controls

We've designed a custom arpeggiator system to expand the instant creative potential of some of the presets. It includes automatable performance controls that shape all aspects of the arpeggiator. When used normally, pressing a key causes the note to self-repeat as long as a key is held down. If additional notes are played, it adds them to the sequence of repeats in various ways, depending on the settings you choose and can be used to produce complex melodic chains, plucking patterns and other effects.



### Mode

This knob controls the Arpeggiator mode. Choosing **Off** disables the Arp system entirely. **On** sets it to respond only while a note is pressed., cycling through all held notes as it arpeggiates. **Hold** sets it to automatically sustain one note at a time, (monophonic) so that changing keys changes the note that is repeating. **Hold +** sets it to allow new notes to be added to the automated chain of repeats.

### Hits and H. Scale Knobs

Sets the number of repeats of each note BEFORE moving on to the next note in the arp sequence, and H.Scale sets the intensity fall-off rate for each repeat, before resetting for the next note.

### Swing

This sets the amount of rhythmic offset (swing) between notes.

### Pitch

Sets the pitch up or down in quarter-tone intervals for each repeat AFTER the initial note is pressed and it remains in a pseudo legato state as long as any key is held down. Changing this setting in real-time allows extreme “glitch” stutter and stair-step effects and can self-generate strange grooves and beats, based on the combination of notes you hold.

### Rhythm

This sets the speed of arpeggiation, as measured in musical time, ranging from whole bars to 128th notes. Fast settings can yield interesting results, but keep in mind that the faster the speed, the more voices you use.

### Midi Thru

This button allows midi messages to be passed through the script the the instrument, which allows you to play normal sustaining notes on top of the arpeggiation.

### Arpeggio Direction Menu

This drop-down menu allows you to select any number of simple or complex cycle patterns that the arpeggiation will follow as it plays through the sequence of notes you have triggered. Choosing “**As Played**” will cause it to follow the original order you played the notes in, with the newest note always added to the end of the chain.

### Repeat Setting

This sets the direction of the up or down repeats.

### Velocity Graph Sequencer

This customizable graph allows you to draw the velocities that you want each step in your arpeggiation sequence to play at.

### Reset

Resets the Graph to blank

### Steps

This setting determines the number of steps that are used by the velocity graph step sequencer, starting from the left.

### Table Velocities

This activates the Graph. When it is active, the arpeggiation follows the note velocities that you've drawn on the graph. When it is bypassed, each note repeat is played at the velocity that it's original note was played at.

### Key Selector Knob

Binds the arpeggiation **scale** you've chosen to a specific key.

### Scale Selector

Control binds the arpeggiation sequence to a specific scale that you can choose by turning the knob.

### Key Root Note Button

This sets the root note of the **Key** you've chosen to the next higher or lower octave.

### Constrain Button

Limits and adjusts any new note to the currently selected scale and key.

# INSTRUMENT PROGRAMS

## Tambourine

This old favorite tambourine is a large 8-jingle single-headed wooden tambourine. The head has been painted with a thick layer of acrylic paint and bears the name of Mike's old indie rock band. The paint seems to give it a solid, snare-like crack and deep, hollow, woody resonance. We recorded it in a large bright tile hall to bring out the full tone of the drum. Using our front panel "release" control knob (CC93) you can shorten the reverberant release-phase of each note, effectively tightening the hall down to a medium-sized room.

### Large Tambourine All

This patch includes all tambourine articulations. Strikes are mapped from C0 - D#2. Shakes are mapped from E2 - C#4. Individual single shakes are mapped from D4 - F#4. Shake loops are mapped from G4 - C# 5. Looping beats are mapped from D5 - D6.

### Large Tambourine Shakes

This patch is just the tambourine shake articulations. Round robin shakes mapped from C0 - C2. Individual single shakes are mapped from C#2 - A#3. Shake Loops are mapped from E4 to F6.

### Large Tambourine Strikes

This patch contains just the strike articulations mapped from C2 - D5. Individual articulation patches can be found in the Solo directory.

## Finger Cymbals

This instrument set is comprised of two different pairs of Turkish finger cymbals, played in a wide variety of conventional and non-conventional ways, including mutes, scrapes, open rings and a range of sustaining loops.

### Finger Cymbals All Singing Metal

This patch contains all of the regular Finger Cymbals articulations. Various strikes are mapped from C2 - C#3. Loops are mapped from D3 - G4 and scrapes are mapped from G#4 - B4.

### Finger Cymbals All

This patch contains all of the regular Finger Cymbals articulations. Various strikes are mapped from C2 - C#3. Loops are mapped from D3 - G4 and scrapes are mapped from G#4 - B4.

### Finger Cymbals Strikes Singing Metal

This patch contains just the strike articulations of the Finger Cymbals Singing Metal mapped from C2 - A#5.





### Finger Cymbals Strikes

This patch contains just the strike articulations of the Finger Cymbals mapped from C2 - A#5.

### Concert Triangle

This instrument is a standard 8" steel, open-angled concert triangle. It was recorded both in a dry, neutral studio environment and a large bright hall.

#### Triangles Dry loops mw-choke

This patch contains the studio dry triangle loops mapped from C1 - G2. The modwheel controls the "choke" of the release samples.

#### Triangles Dry loops mw-xfade

This patch contains the studio dry triangle loops stretched from C#0 - G8. The modwheel controls the "speed" of the loops.

#### Triangles Dry strike mw-choke

This patch contains the studio dry triangle strike articulations stretched from C#0 - G8. The modwheel controls the front panel "choke" knob.

#### Triangles Dry strike mw-xfade

This patch contains the triangle loops recorded in a large bright hall, stretched from C-2 - G8. The modwheel controls the "speed" of the loops.

#### Triangles Wet Loops

This patch contains the triangle loops recorded in a large bright hall mapped from C1 - B2.

#### Triangles Wet Strikes

This patch contains the triangle strikes recorded in a large bright hall mapped from C#0 - G8.



### Wooden Frogs

This is a pair of small and medium sized hollow wooden frogs from scrapers, which work similarly to temple blocks. The specific size and the hollow body of each frog provides a clear "note". They're played by scraping a small wooden mallet over the ridged spine of each instrument to produce a short croaking roll. We recorded them in a large bright tile hall, using a close but wide pair large diaphragm mics. As with all of the hall recorded instruments in this collection, these patches feature modwheel room-control. Use the modwheel to expand or contract the reverberant tail of each hit.

#### Wooden Frogs

This patch contains the wooden frog articulations mapped from C#0 - G8.



## Clacks

The clacks section includes an array of various short percussive sounds, such as claves and metal impacts.

### Clacks All

This patch contains all the various clacks, metal impacts, calves and other similar sounds in one patch mapped from C2 - D#6. Individual articulation patches can be found in the Solo directory.

## Monkey Drum

This is a small Asian instrument that consists of a small two-headed animal hide and wooden drum, mounted on a stick, with a pair of beads attached to the sides of the drum by short strings. The instrument is played by placing the handle between the palms of your hands and spinning it back and forth, producing a sharp drum roll sound at varying speeds.

### Monkey Drum

This patch includes individual strikes, loops at various tempos, and short burst articulations. Individual hits are mapped from C0 - F#1. Various loops are mapped from G1 - D6 and bursts are mapped from D#6 - G8. Individual articulation patches can be found in the Solo directory.

## Rabbit Drum

We found this drum in a Native American trading post in a small village in Missouri. It's a 6" long, 4" wide steel canister, bound in rabbit hide, fur and sinew, with two drum heads: one made of tight rabbit hide and one made of soft rabbit fur. It's filled with random assortment of wooden and metal beads. This instrument set covers single hits on both heads, as well as single up and down shakes sets and shaking loops with release samples. As with all of the hall recorded instruments in this collection, these patches feature modwheel room-control. Use the modwheel to expand or contract the reverberant tail of each hit.

### Rabbit Shaker All

This patch includes all of the rabbit shaker articulations. Shakes are mapped from C2 - D#3. Strike articulations are mapped from E3 - F#4 and loops are mapped from G4 - D#6. Individual articulation patches can be found in the Solo directory.

### Rabbit Shaker Shakes

This patch contains only the Rabbit Shaker shake articulations. Shakes are mapped from C2 - C5 and loops are mapped from C#5 - A6. Individual articulation patches can be found in the Solo directory.





### Rabbit Shaker Strikes

This patch contains only the Rabbit Shaker strike articulations mapped from C2 - B4. Individual articulation patches can be found in the Solo directory.

### Shakers

This is a large assortment of small percussion implements playing a range of articulations and together as an ensemble, including triangle, claves, drumsticks, kalimba, tuned and untuned bells, various rattles, shakers and a Vibraslap. Recorded at medium distance with small-diaphragm mic pair in x-y configuration, the instruments in this set definitely have a more raw, live feel to them.

### Shake & Rattle All

This patch features a number of shakers, bells and vibraslap, with round robin, singles and loops. Mapped from C0 - B6.

### Shakers All

This patch features the shaker and vibraslap articulations, with round robin, singles and loops. Mapped from C2 - A#5.

### Ships Bell

This medium-sized heavy brass bell (7" dia. x 8" tall) was apparently originally mounted on a ship and is inscribed with the following: "Queen Marry 1936". It could be an actual bell from The Queen Marry, who in her heyday was one of the largest luxury passenger ships in the world (over a hundred feet longer than the Titanic). The ship also served as a trans-Atlantic troop transport during WWII and is now permanently moored in San Diego, California. We think Mike's parents found it at a garage sale many years ago and somehow, like most noise-making things he comes across, it has ended up in Mike's permanent collection. The following instrument patches include a range of articulations: Muted, semi-muted and open metal mallet strikes; muted, semi-muted and open brass bell clapper strikes; and slow to fast ringing loops with release. All samples were recorded in a large bright tile hall to bring out the full character of the instrument.

### Ship Bell All

This patch features all the ship bell articulations. Strikes are mapped from C0 - D#3 and loops are mapped from E3 to G6.

### Ship Bell Clapper mw-choke

This patch features the ship bell clapper articulations stretched from C#0 - G8. The modwheel controls the front panel "choke" knob.

### Ship Bell Loops

This patch contains just the ship bell loops mapped from C0 - B7.





**Ship Bell Mallet mw-choke**

This patches features the ship bell mallet articulations stretched from C#0 - G8. The modhwlee controls the front panel "choke" knob.

**All**

These special patches contain all articulations.

**All Small Epic Percussion I**

This patch has it all! It's got all the bells, clacks, shakers, metal, vibraslap, frogs, triangles, and cymbals in one compact patch mapped from C1 - D6.

**All Small Epic Percussion I lite**

A stripped down version of the All Small Epic Percussion I lite patch.

**Ambiences**

We decided to go in a slightly different direction than usual. Although these ambiances are based on source material from the instruments in this library, we beat the hell out of them, warped and circuit- bent them into unnatural shapes and shadows. In the end, they sound more like dim shortwave transmissions from some hellish limbo, rather than any kind of musical... anything. There are different layers of ascending strangeness and intensity. There are modwheel cross-fading versions and modwheel filtered versions of some of these ambiances. The cross-fading uses the modwheel the morph between layers and increase intensity. The modwheel filtering patches have the different layers set up in velocity stacks, from low to high intensity, while the modwheel controls filter sweeping and other effects. These patches are best used for sound design, drone-making and adding a little extra creep-factor to ambient or horror music.



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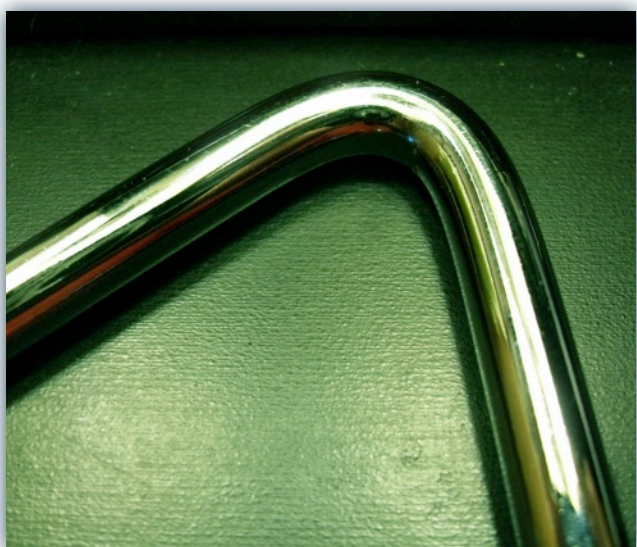
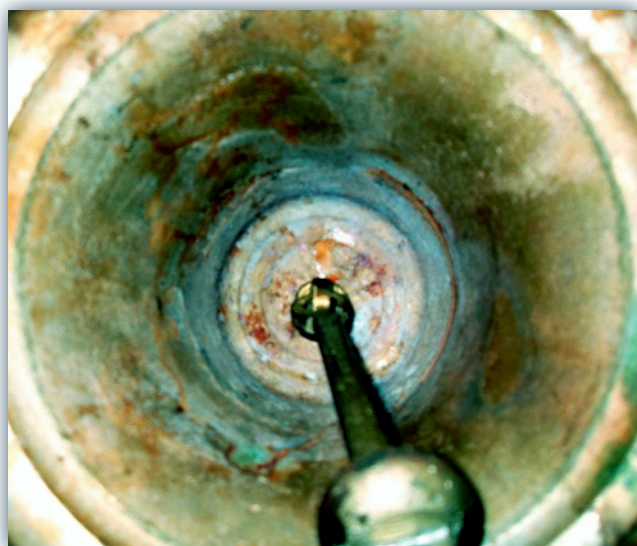
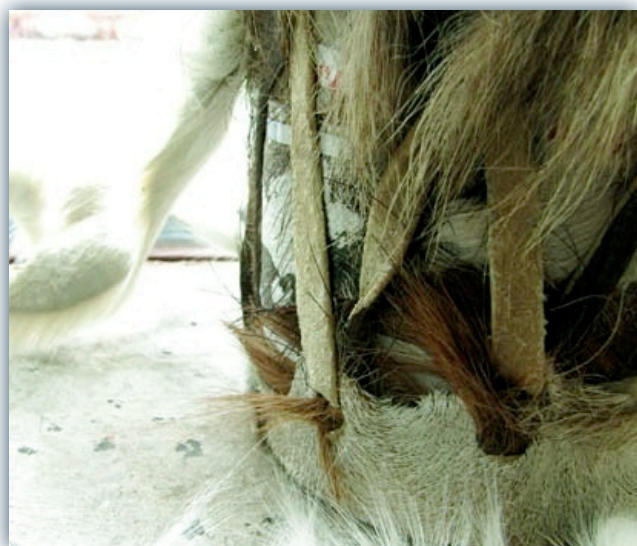
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much obliged,

Mike, Gregg and Chris



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